

C98-31-32

FACULTY OF MUSIC

SONGS OF SPRING

A CONCERT BY THE HISTORICAL
PERFORMANCES ENSEMBLE WITH
GUESTS *LA BELLE DANSE*

1997-98 Concert Season



FRIDAY, MARCH 27, 1998

8 P.M.

WALTER HALL

EDWARD JOHNSON BUILDING

Missa Assumpta est maria

Giovanni Pierluigi da Palestrina

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Heidi Klann, Tanya Thompson, Thomas Castaldo, Ian Speck, José Gotera, Estéban Cambre

Sebben, crudele

Antonio Caldara

Savage and heartless is your cruel scorn

Glynis Ratcliffe, Georgiana Balanica

O del mio dolce ardor

Christoph von Gluck

Oh, my sweet love

Nicolas Zekulin, Georgiana Balanica

Sonata for Strings

Dario Castello

Allegro

Adagio

Allegro

Vengo à voi luci adorate

Antonio Vivaldi

Larghetto

Recitativo

Allegro

I go towards you with adoration although you are so ungrateful. I do not wish to love you but I cannot escape the torment of your eyes.

Gabrielle McLaughlin, David Wilson, Sarah Rukkila, Daniel Trinh, Felicity Deak, Georgiana Balanica

INTERMISSION

Puis que ma douleur

Guillaume de Machaut

The poet's pain (doulour) is caused by the peerless object of love

Comment qu'a moy

Although you may be far away, you are in my thoughts night and day

Kalenda Maya

Raimbaut de Vaqueiras

Neither May Day nor the beech tree's leaves nor the song of birds nor the smell of flowers are pleasing to me until I receive I receive a message from you

Shannon Butcher, Gabrielle McLaughlin, Catherine Coyne, Arek Sawzdargo

Dance Suite #1

La Contredanse from Xerxès

Jean Baptiste Lully

Sarabande des Prêtresses From Alcyone

Marin Marais

Entrée de Bacchantes from Philomèle

Louis de Lacoste

Regina Coeli

Nicholas Bernier

Kirsten Fielding, Gabrielle McLaughlin, Felicity Deak, Sarah Carleton

Sonata IIe pour 3 flutes sans basse

Joseph Bodin de Boismortier

Modère

Rondeau

Lentement

Gigue

Rosanne Wierenga, Jewell Devine, Kenneth Hall

Dance Suite #2 from Platée

Jean Philippe Rameau

Minuets

Entrée & Muszette

2 *mbourine*

Troisième Leçon de Ténèbre

François Couperin

Glynis Ratcliffe, Kelly Campbell, Kristen Wanner, Sarah Carleton

Finale

Rigaudons and Air "Des Oiseaux de ces lieux" from Issé **André Destouches**

The songs of the birds mix with the perfume of the flowers. May this moment never end

Heidi Klann, Rosanne Wierenga, Jewell Devine, Georgiana Balanica, Kristen Wanner

Members of La Belle Danse: Daniel Gariépy, Melissa Fink, Suzanne Paterson, Carin Ruff, Michael Bridge-Dickson, and Sandra Hoskins

This evening's programme is a mixture of sacred and secular music from the thirteenth to the eighteenth century. The sacred compositions include both the mournful music of the Tenebre and two compositions in praise of Mary: 'Regina Coeli' praises her as Queen of Heaven, and the Mass, 'Assumpta est Maria,' is in honour of the feast of the Assumption of Mary celebrated on 15 August, written by Palestrina for the Papal Chapel Choir using melodies and harmonies from one of his own motets. Recently it has been revealed that the members of the Papal Choir usually sang with only one voice to a part, and we have duplicated that practice here.

Most of the secular songs celebrate Spring: the earliest piece, 'Kalenda maya,' is a dance song that celebrates Spring and love, two subjects that are often linked, and 'Des Oiseaux de ces lieux' is also a dance song that rejoices in the songs of the birds. Love in one form or another is the subject much of the rest of the secular repertory: both 'Comment qu'a moy' and 'Puis que ma douleur' portray longing for an absent or unattainable lover, and 'Vengo a voi luci adorate' expresses adoration in spite of an ungrateful lover.

We are pleased to welcome '**La Belle Danse**,' an ensemble of young dancer-scholars who recreate eighteenth-century dance. Formed only two years ago under the direction of Daniel Garipey, this creative ensemble is already receiving acclaim for its elegant interpretations of intricate choreographies. The dances they have chosen are from French ballets and theatrical entertainments.

The Faculty of Music **Historical Performance Ensembles** consist of a number of vocal and instrumental groups involved in the interpretation of music according to the style of its time. The ensembles include graduate and undergraduate students at the University of Toronto under the direction of Timothy McGee, assisted by Mary Enid Haines.